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graphs of Roman and Greek constructions, of woodcuts copied from Fra Giocondo's Venice edition of 1511 or from modern archaeological works, and many new drawings prepared for this edition by Professor H. L. Warren, who was assisting Professor Morgan in this part of his work. Our gratitude therefore belongs in great measure also to Professor Warren.

The volume is magnificently printed and it will remain *plus uno perenne saeculo* a great credit to the Harvard University Press. The most difficult Latin author has at last been adequately rendered into English.

WILLIAMS COLLEGE.

M. N. WETMORE.

A Grammar of the Greek New Testament in the Light of Historical Research. By A. T. Robertson. New York: Hodder and Stoughton and George H. Doran Company (1914). Pp. XL + 1360. \$5.00.

This is a voluminous and exhaustive grammar of New Testament Greek from the historical and philological point of view. The author has already written *A Short Grammar of the Greek New Testament*, which has passed through several editions and has been translated into no less than five foreign languages; (see *THE CLASSICAL WEEKLY* 3.177-178); and he tells us in the Preface to the present volume that "for a dozen years this Grammar has been the chief task of my life" (vii). Dr. Robertson has made a thorough study of the best works on Greek grammar in general, and he seems to have neglected no book or article of importance in the special field of New Testament grammar. He has built upon the solid foundation of scholars like Brugmann, Delbrück, and Gildersleeve.

The Grammar is divided into three parts—Introduction, Accidence, and Syntax. The author regards the Greek language as a living organism with a long and significant history; both his method, and his point of view, are historical. For example, in the chapter on prepositions our author notes the fact that these words were originally adverbs, mostly adverbs of place, and then goes on to tell us how they gradually lost their adverbial force and came to be used as prepositions. In respect of method we may compare the present work with Jannaris's *Historical Greek Grammar*.

After giving an account of the *Koinē* with copious references to the standard authorities, Dr. Robertson discusses at some length the place of the New Testament in the Common Language of the Graeco-Roman world. He recognizes marked differences in the Greek of the several New Testament writers. "Mark is not to be considered illiterate, though more Semitic in his culture than Greek" (page 119); whereas in Hebrews we have "the quality of literary style more than in any other New Testament writing" (132). Professor Robertson rightfully concludes that the New Testament is for the most part written in the vernacular or non-literary form of the ancient *Wellsprache*. In this matter his judgment coincides with that of

Deissmann and Moulton, who have been pioneers among New Testament scholars in the study of inscriptions and papyri. Of these interesting human documents, which reflect quite unconsciously the everyday life of antiquity, the author of the present volume makes full and frequent use. He thus has a wider outlook than the older New Testament grammarians, and in respect to the linguistic material taken into account we may compare his work with Moulton's excellent *Prolegomena*<sup>3</sup> (Volume I of his *Grammar of New Testament Greek*). On the question of Semitic influence on the language of the New Testament Dr. Robertson thinks that "the old view cannot stand in the light of the papyri and inscriptions" (90), and that "the Semitisms in the New Testament Greek, while real and fairly numerous in bulk, cut a very small figure in comparison with the entire text" (108). Most of them are Aramaisms rather than Hebraisms. Our author is certainly right in recognizing the presence of 'translation Greek' in the synoptic Gospels and the first part of Acts.

Professor Robertson's discussion of the article is a good illustration of his method. He takes up in turn its origin, its development, its significance, and its various uses. The student of the New Testament will be interested to note that our author agrees with Moulton that the New Testament "usage is in all essentials in harmony with Attic" (754). "No satisfactory principle can be laid down for the use or non-use of the article with proper names" (761). Dr. Robertson rightly holds, as against Lightfoot (*St. Paul's Epistle to the Galatians*<sup>10</sup> [1902], 118), that *νόμος* without the article in Paul not infrequently means the Mosaic law.

From the days of the Stoic grammarians down to the middle of the nineteenth century the Greek tenses (*χρονοί*) were explained solely from the viewpoint of time. Professor Robertson rejects this traditional notion in favor of the modern view that tense denotes kind of action (*Aktionsart*); and in accordance with this doctrine, which is unquestionably right, he speaks of punctiliar, durative or linear, and perfected action. This does not mean that the element of time is wanting in the Greek tenses. In the indicative it is either absolute or relative according as the clause in which it occurs is independent or dependent, but in the other moods it is always relative.

American students of classical Greek have long been familiar with Goodwin's division of conditional sentences into particular and general suppositions, and this classification has been carried over into the New Testament field by Professor Burton in his *Syntax of the Moods and Tenses in New Testament Greek*. Dr. Robertson objects to it on the ground that it involves confusion of thought between the fact and the statement of the fact; and in its place he adopts the theory of Hermann, which is also accepted by Gildersleeve and Blass. According to this view "there are four classes of conditions which fall into two groups or

types" (1004). The two types are distinguished as the determined and the undetermined, and the four classes are: (a) the determined as fulfilled: (b) the determined as unfulfilled: (c) the undetermined with prospect of determination: (d) the undetermined with remote prospect of determination. In the determined type the condition is assumed to be true or untrue, whereas in the undetermined group nothing is assumed in regard to it. This classification covers the several kinds of conditional sentences, whereas the distinction between particular and general suppositions is not applicable to future or unreal conditions. Conditional sentences, however, can be well classified according to time, and the reviewer is still inclined to prefer this simple way of dealing with a somewhat complicated subject.

The present writer is unable to agree with several of our author's views on questions of New Testament 'introduction'. For example, he cannot believe that the Apostle Peter wrote both of the epistles traditionally associated with his name, even if we assume that he employed a different amanuensis in each case; and he feels more keenly than Dr. Robertson the difficulty of ascribing to John the son of Zebedee both the Fourth Gospel and the Apocalypse. The difference here is one of mind as well as of language and style.

When references are given to New Testament passages in which significant variants occur, the readings of the principal uncial manuscripts are indicated. This enhances the value of the work for the scholar. There is a good bibliography at the beginning of the volume and an index at the end. It is a pleasure to use a book of this kind without having one's attention constantly diverted by typographical errors. The reviewer has not noted a single mistake in the printing of Greek or Hebrew words, and this seems to him in itself a noteworthy achievement.

Professor Robertson has conscientiously performed a difficult and exacting task; and he may rest assured that students and teachers of the New Testament, as well as scholarly ministers, will long continue to use his Grammar with profit and gratitude.

GENERAL THEOLOGICAL  
SEMINARY, New York City.

WILLIAM H. P. HATCH.

Richard Norton: *Bernini and Other Studies in the History of Art*. New York: The Macmillan Company (1914). Pp. xii + 217; 69 plates. \$5.00.

Professor Norton's essays on Bernini are another evidence of the increasing interest in the baroque. Marcel Reymond's enthusiastic monograph on Bernini, published in 1911, was witness to a veering of French taste in that direction, and in Germany a whole literature on the art of the seventeenth century has appeared during the last few years, with an especial preference shown for El Greco. As cursory evidence of the new attitude toward the 'decadence', we may note the titles of at least four works in the field which have come out within the past year: Professor Nor-

ton's volume, Briggs's *Baroque Architecture*, Hugo Kehr's *Die Kunst des Greco*, and G. Magni's *Il barocco a Roma nell' architettura e nella scultura decorativa* (plates). And we used to be admonished by Anton Springer (see Baedeker's *Central Italy*) to beware of "being led captive by art <Bernini's> essentially flimsy and meretricious"!

It is perhaps therefore not altogether just of Professor Norton to begin his *Estimate of Bernini* by an attack on the old prejudice against the seventeenth century, particularly on the part of art historians, for that prejudice is rapidly disappearing. But there is still a lot of it left, and it is certainly true, as the author says, that "the development of archaeological training has given rise to an interest in the mere search for origins". We are all familiar with the professorial person who considers it a duty to find in the maturer forms of art a 'lack of the fine archaic reserve'. Professor Norton's defense of the right of any artist to break the "severe laws" and to choose his own mode of expression, provided that he renders sincere thought sincerely, will give a salutary fillip to much contemporary academic criticism.

The author treats Bernini's work in four categories: his mythological compositions, his religious works, the fountains, and the portraits. With reference to the first he points out the ancient statues which served the sculptor as models, and shows how Bernini succeeded in freeing himself from antique convention, from all conventions in fact, and struck out to attain the marvelous fluid effects in stone which only his perfect technique could accomplish. Professor Norton finds his masterpieces among the religious works, considering Bernini a sincere exponent of the Catholic reaction, and one of the few artists who comprehend and fully expressed the ecstatic Christianity which lay behind that movement. If moderns misunderstand Bernini, it is because, he says, they do not feel as the seventeenth century felt, and have lost "a very precious sense and power of spiritual levitation". The parts of the essay devoted to Bernini's technique are especially interesting for being based on the sculptor's models and sketches existing in the Brandegee collection at Brookline. The author shows that Bernini "visualized each work in endless different ways, making rapid but most skilful studies of them all, but he saw the figure each time completed", never, for example, drawing or modelling the nude separate from the drapery. In this discussion of Bernini's method, and in the other places where the author touches on the same subject, it seems to the reviewer that more emphasis might have been laid on Bernini's aim in such preliminary studies, namely, to obtain the floating lightness and the life-like quality which animate his marbles. The figure in such case had to be composed with drapery already on, for it is Bernini's rippling drapery that gives the effect he sought, just as it is the swirl of the columns that seem to lift the baldacchino in St. Peter's from the ground and saves